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HANS MEMLING: TWO WINGS OF AN ALTAR PIECE
COLLECTION OF MR. J. P. MORGAN, NEW YORK

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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VI
NUMBER VI · OCTOBER MCMXVIII

TWO ALTAR WINGS BY MEMLING · BY FRANK
JEWETT MATHER, JR.

THE two altar wings with portraits and patron saints, belonging to Mr. J. P. Morgan, have been known and discussed for more than half a century. They are elaborately described in the catalogue of the Rodolphe Kann Collection. No one has seriously questioned their authenticity, and all critics have agreed as to the quality of the panels. And indeed, though primitive Flemish painting will show more masterful portraiture, as will Memling himself in his best phase, few early pictures excel these in minute and careful workmanship. A certain awkwardness, evidence of a painstaking not yet become facile, is a part of the attraction. The device of keeping the portraits of the kneeling donors within the columnar contours of the patron saints is an archaism, perhaps, which beautifully emphasizes the idea of sacred ward and tutelage. The rather pale tonality and the minuteness of the detail, with corresponding hardness of touch, again points backward towards the Van Eycks and Rogier de la Pasture. Doubtless necessity forced the sober contrast of deep blues and blacks in the costume, but here again we are far from the splendor of Memling's maturity.

Dr. Kaemmerer, noting that the male saint is the hermit knight St. William of Malouel (erroneously St. George in the R. Kann Catalogue), has suggested that the donor is William Vrelant, the well-known miniaturist of Bruges. There are documents showing that in 1480 he paid Memling for wings, with portraits of the Donor and Wife, of a triptych for the Abbey of St. John at Eeckhout. The supposition is strengthened by the fact that the donor wears a pen-case at his belt. Kaemmerer identifies the female saint as the Prophetess Hannah, on the strength of a perhaps casual resemblance to the Hannah on the Presentation, in the Jean Floreins altarpiece. Personally I know of no other case where a St. (?)

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Hannah appears as a patron, and it seems likely to me that the benign elderly saint is the mother of the Virgin, St. Ann, with the Breviary out of which Our Blessed Lady learned her first lessons. As to Kaemmerer's identification of the Donors, the date 1480 seems to me impossible. Nothing could be more unlike the suave mastery of the Floreins altarpiece than the somewhat timid achievement we have before us. Karl Voll, with a passing word of skepticism as to authorship, sets our panels considerably earlier. To me it seems they may be quite the earliest Memlings extant, and that any other theory would lead to their exclusion from the canon. In this view I rest upon the instinct that these are Memlings and that the mood is distinctly juvenile.

What we know about the central panel, a Crucifixion with Saints and a donor, confirms the view that the work is early. There is in the Venice Academy a sixteenth century copy of the entire composition brought into one oblong panel. The gallery at Vicenza owns what many critics have taken for the original central panel. It agrees closely with the copy at Venice, and the dimensions are right for the wings. The composition is strongly reminiscent of Rogier de la Pasture. Besides the usual attendant figures, a kneeling Camaldolese bishop appears as a donor, with a bishop saint of that order as patron. These portraits are much in the manner of the Van Eycks. Because of inferior quality as painting, and even more because the landscape of the central panel does not quite tally with that of the wings, Voll and Kaemmerer regard the Crucifixion at Vicenza as merely an old copy. So far as I may judge from reproductions, the picture well deserves to be doubted. The original itself was poor enough as a conception, and there is little reason to regret that the delightful wings have been detached to survive in independent winsomeness. The copies of the Crucifixion bespeak an original dominated by the immediate influence of Rogier de la Pasure, and the work of a delicate and fastidious hand already very able but as yet incompletely trained in portraiture. This sense of effort is undoubtedly what induced Karl Voll to question the panels for an instant on the article of authenticity. It seems to me precisely the quality which we should expect to find in Memling when he was a helper in Rogier de la Pasture's studio or just emerging therefrom.

ITALIAN SCULPTURES IN THE SHAW COLLECTION
AT THE BOSTON MUSEUM. PART TWO: THE DELLA
ROBBIAS • BY ALLAN MARQUAND

THE Shaw Collection, besides furnishing a series of monuments of the school of Donatello, presents for public study and criticism a series of works of the Della Robbias.

Saints and prophets standing in niches are common decorative motives in the Gothic period. Into the fifteenth century, Ghiberti and his followers, Donatello and his school, continued the practice and produced many charming tabernacles to shelter patron and other saints. When half-figures and busts became more frequent it was not unusual to frame them as if in windows or to place them in niches. We seldom think of the unreality of such compositions. In real life the half-figure of a person posed upon a mantel or window sill would shock our sensibilities as an appearance from the ghost world; but in the realm of art we are so accustomed to such apparitions that they seem perfectly natural.

The niche in the Shaw Madonna of the Niche (Fig. 1) is ribbed, a survival of Gothic principles and methods. The ribs are made more prominent by distinctions of colors, having been painted a turquoise-blue quite a different shade from the dark blue of the intervening panels. In the spandrels on the face of the frame are circular disks painted green of a tone to reinforce the color harmony. Against this background the Madonna and Child stand out in sharp contrast softened only by the gilded hair and gray-blue eyes. Not many years ago the contrast was further softened by more gilding, on the girdle and on the border of the mantle and veil. In this way the Madonna became admirably adapted for the subdued light of a private chapel.

We cannot hesitate long in deciding to which master of the Robbia school this Madonna of the Niche should be assigned. Luca's types of the Madonna have become familiar with their serious faces, their wavy hair, their simple drapery, the plain linen girdle. His Madonna of the Apple, in the Museo Nazionale, is more serious and shy than the Shaw Madonna, but already Luca had begun to play with various shades of blue when he painted the ledge and background of that relief.

Closer in type is Luca's composition known as the Genoese Ma-

donna, the finest example of which was formerly in a Gothic tabernacle in the Vico delle Mele in Genoa. Still closer is the Madonna of the Niche in the collection of Mrs. George T. Bliss of New York. The composition is here precisely the same, the variation in detail being insignificant. The two reliefs appear, in fact, to have been cast from the same mould.

Compositions of the general character of The Nativity (Fig. 2) are usually designated Nativities, although it is no longer the actual birth of the Child that interests artists of this period. The Nativity in fact has been transformed into an Adoration. Here the Child is being adored by the Virgin and St. Joseph, by the Ox and Ass, and by four Angels singing the Gloria in Excelsis.

The actual construction of the composition is not altogether clear. The Child reclines upon coarse hay, raising His hand toward His Mother, but whether the wicker barrier is the side of a basket or manger, or a species of fence, was probably not definitely considered by the designer himself. Nor did he consider it necessary to represent the shed or stable in which the manger was located. Such is the sculptor's license.

The Virgin and St. Joseph are absorbed in adoration, so much so in fact as to be unconscious of their equilibrium. It would require only a gentle touch to make them fall forward. More firmly lodged are the four angels and equally intent on their mission. The sculptor of this relief was certainly a religious man who drew his forms from Luca della Robbia. His angels were modeled under the inspiration of the predella of the Tabernacle of the Holy Cross at Impruneta. It would have been difficult a little later for a sculptor of the Robbia school to portray an Adoration of the Child without yielding to the graceful influence of Andrea della Robbia. Here the Virgin and St. Joseph, as well as the angels, are closer to Luca's forms. The Child, however, and the hay and the wicker barrier are modeled and colored in a way which betrays the hand of the assistant rather than that of the master. This same assistant—we dare not call him Andrea—repeated the Adoration of the Child in simpler compositions in the Museo Nazionale, Florence, and in the Municipio, Genoa. But of this series the Shaw Nativity was his masterpiece.

The Madonna in the Madonna of the Lilies (Fig. 3) is posed in somewhat similar attitude to that of Donatello's Madonna of the Clouds, her face in profile, her body in three-quarters view. Here



FIG. 1. LUCA DELLA ROBBIÀ: MADONNA OF THE NICHE.
The Quincy Adams Shaw Collection, Museum of Fine Arts, Boston.



FIG. 3. ATELIER OF LUCA DELLA ROBBIÀ: MADONNA OF THE LILIES.

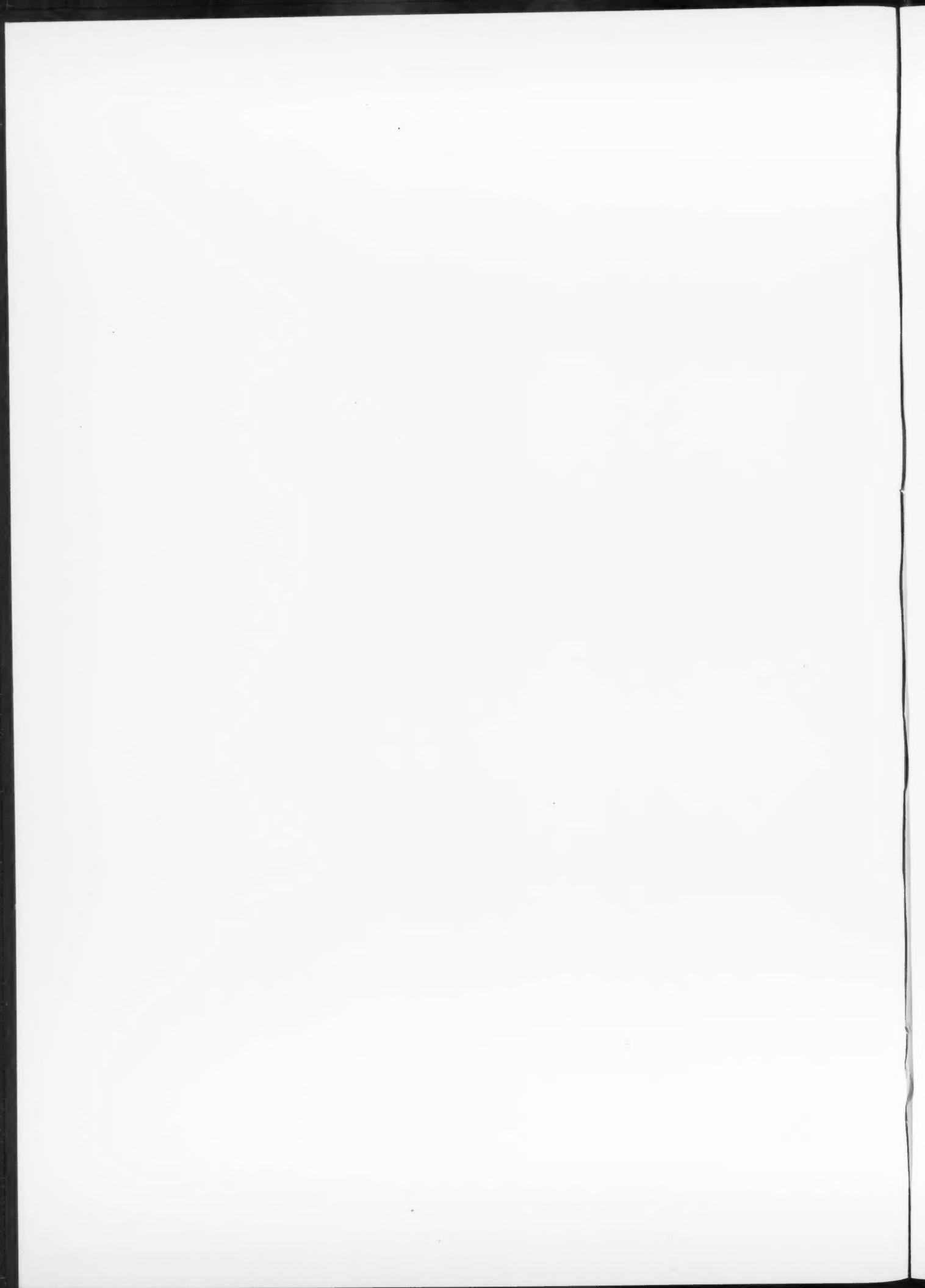
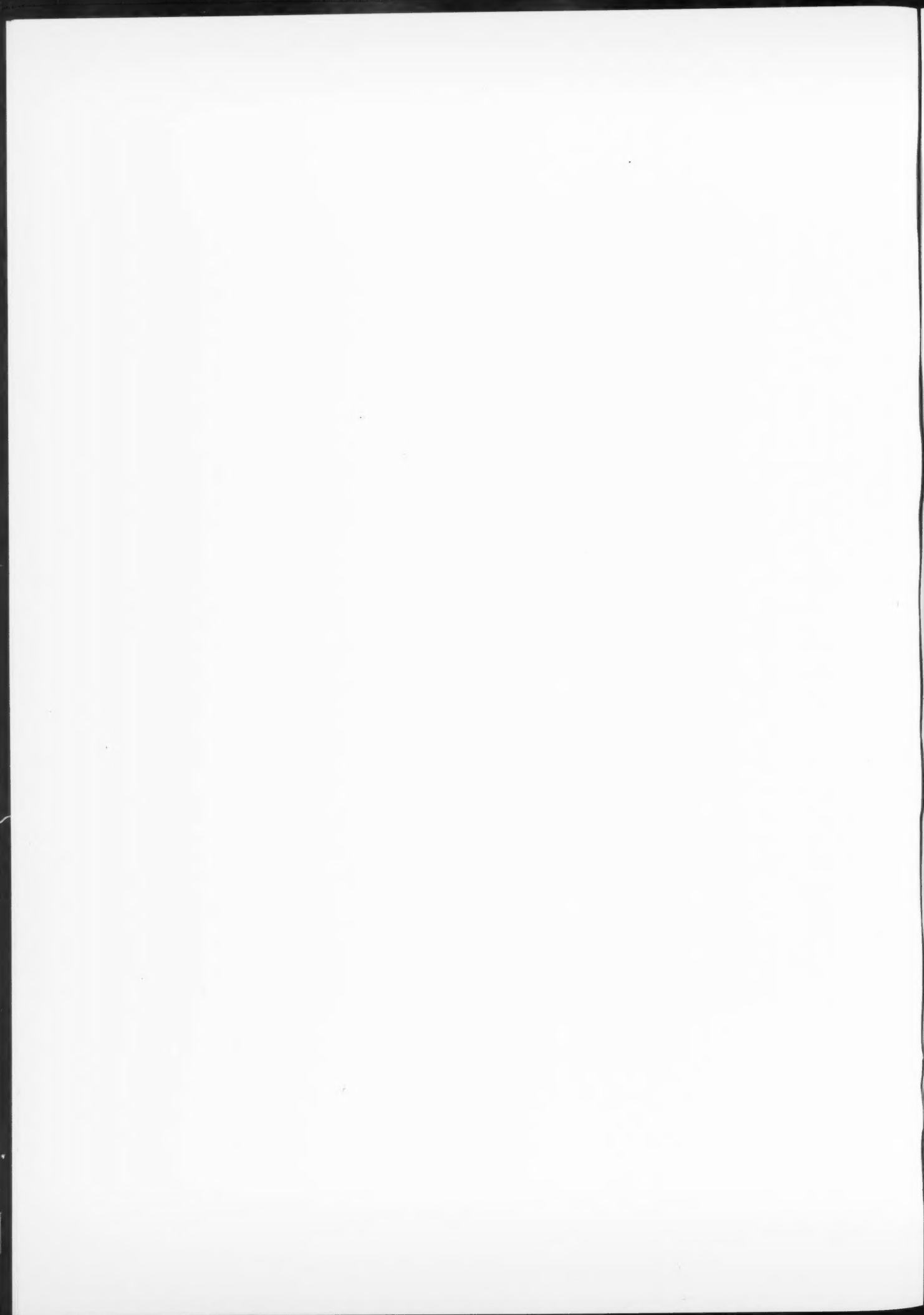




Fig. 2. ATELIER OF LUCA DELLA ROBBIA: THE NATIVITY.
The Quincy Adams Shaw Collection, Museum of Fine Arts, Boston.

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she is seated not in the clouds, but upon a cushion, erect and unbending, set upon a light green, flowery sward. The Child holds no symbol, apple, pomegranate, globe, to explain His character. He turns upon the axis of His body away from His Mother and in purely human, childlike fashion grasps at a stalk of lilies. One wonders whether Luca della Robbia, steeped in religious sentiment, would have abandoned his hierarchic types and have created a Madonna as a *Belle Jardinière*. This transformation could hardly have taken place before Luca was a very old man. And yet, as in the preceding relief, there is much here that reminds us of Luca della Robbia. The angels floating adoringly in the heavens are his in type. The lily was a plant he delighted to introduce in his compositions. The treatment of hair and drapery reflect his love of simplicity. The delicate color harmony, such as there is, is in accordance with his taste. Nevertheless, in Luca's forms there breathes here a new spirit, such as could have come only from a younger man. So we attribute it to Luca's atelier, not to Luca himself. The subject was evidently a popular one, for we find variants of it in the Liechtenstein Collection, Vienna; in the Simon Collection in the Berlin Museum; and in the church of S. Andrea at Rovezzano. The Shaw Madonna is the most complete and may well have been the inspiration for the other and less elaborate compositions.

Madonna compositions are frequently differentiated by the emblem carried by the Divine Child, as in *The Madonna of the Dove* (Fig. 4). He is conceived as the conqueror of the world and carries a globe surmounted by a cross; as the Saviour from sin, holding an apple; as the founder of a religion that would increase and multiply, carrying a pomegranate; as one who should suffer, holding a cross or crown of thorns; as a human child with every childish impulse. Here He holds a dove, emblem of purity, of the spirit, of the Holy Spirit. The goldfinch held by the Child in Raphael's celebrated painting is an artistic variation of the dove motive.

In the Church of S. Egidio, connected with the hospital of S. Maria Nuova, there is a fine relief by Andrea della Robbia in which the Madonna is seated in a folding chair. On her knees stands the Child, with His left arm about His Mother's neck, and in His right hand a dove. Overhead floats the Holy Dove. This composition appears to have inspired a number of reliefs produced in Andrea's atelier from about 1480 to about 1525. One of the finest is the Shaw

relief in the Boston Museum. It is framed by an egg and dart moulding and supported by a winged cherub console. The olive-leaf decoration of the console occurs in the atelier of Andrea della Robbia between 1480 and 1490. The central composition has been slightly modified. Instead of the Holy Dove floating in the sky, three conventional cherub heads are substituted. The Madonna no longer is seated, but stands before a balcony rail upon which the Child is standing. This motive is carried out in a more realistic fashion by Verrocchio and Leonardo da Vinci, but in sculpture the abbreviations are such as sometimes to make the composition unintelligible. Without the aid of these contemporary compositions it would be impossible for us to tell how this Madonna is supported in space. In the latter half of the fifteenth century the Della Robbias often decorated their reliefs with superficial gilding. Here this decoration appears to have been renovated, but much of the original gilding remains.

Replicas of this relief are to be seen (1) in the Victoria and Albert Museum, framed by a fruit garland; (2) at Donaldson's, London, similarly framed; (3) at Bardini's, Florence, framed with a cherub frieze; (4) at the Louvre, a coarser relief with a heavy fruit frame; (5) at Mr. Newall's, Rickmansworth, unframed, no cherubs, finer Madonna's head; (6) in the Lyons Museum, no frame, no background, partially glazed, polychromatic; (7) Castello di Lari, near Pisa, heavier types, heavy fruit frame with arms of the Segni family on frame and console. Probable date, 1525.

Busts of boys, in marble, bronze, or terracotta were not uncommon in Italy in the fifteenth century. Frequently their haughty carriage suggests that they were the sons of noble families, who merely posed as youthful saints. Desiderio, Antonio Rossellino, Benedetto da Maiano and the Della Robbias are the sculptors to whom they are usually assigned. Occasionally companion busts, one of the boy Christ, the other of S. Giovannino the Boy Baptist, were made by the same hand for the same patron.

The bust of the youthful St. John Baptist (Fig. 5), acquired by Mr. Shaw many years ago, is of terracotta. Its stains indicate that it was originally painted, as was the fashion of the day. The hair-cloth over the right shoulder tells us the subject, and his eager look to the right suggests that it was a companion piece to a Boy Christ of the same artist. The bust has always been attributed to Antonio



Fig. 5. SCULPTOR OF THE TRIVULZIO AND S. ANSANO BUSTS: BUST OF
ST. JOHN THE BAPTIST AS A YOUTH.
The Quincy Adams Shaw Collection, Museum of Fine Arts, Boston.



Fig. 4. ATELIER OF ANDREA DELLA ROBBIA:
MADONNA OF THE DOVE.

1843
1844
1845

Rossellino, so we naturally look to his works for parallels. We would not be far wrong in classing it with the shroud-bearing *putti* on the tomb of Jacopo di Portogallo at San Miniato (1461) or with those on the tomb of Maria of Aragon in the church of Monte Oliveto at Naples (1470), or with the garland bearers above the Nativity altarpiece in the same church at Naples. However, we may recall the intimate relationship of Rossellino with the Della Robbias, Below Rossellino's beautiful St. Sebastian at Empoli was laid a charming Robbia pavement. Glazed terracotta pavements are found near Rossellino's altarpieces in the Church of Monte Oliveto, and Robbia medallions of the Evangelists in another part of the same church. His beautiful altarpiece of the Nativity, with the choir of angels above the shed, served as the inspiration for several altarpieces in the Robbia school.

An extremely close parallel to the bust may be found in a glazed terracotta bust of S. Giovannino in the possession of Prince Trivulzio, exhibited at the exhibition of Industrial Art held in Milan in 1874. It is a companion piece to a Boy Christ in the same collection. Both of these busts are reproduced by the Manifattura Signa under the title Della Robbia. There is, moreover, in medallion form at S. Ansano near Fiesole, an unglazed boy head in which the hair and facial character are very similar to those of the Shaw bust.

There was undoubtedly a member of the Robbia school strongly influenced by Antonio Rossellino. We may call him the Sculptor of the Trivulzio and S. Ansano busts, and to him—whoever he may be—we may attribute this well-modeled and attractive little St. John.

"LE ROI DE BOURGES" · BY A. KINGSLEY PORTER

NOTWITHSTANDING the advance made by the science of archæology during the last century, it is a singular fact that the best book upon stained glass is still the work of Ferdinand de Lasteyrie,¹ which was published in 1853. That is to say, we know little more about the history of painting on glass to-day than was known seventy years ago. The latest account of the art, written by M. Mâle and published in Michel's *Histoire de l'Art*,² brings home in a striking manner the slight progress of modern research in dealing with this, perhaps the most beautiful of all arts. M. Mâle leaves many fundamental questions still unanswered.

The origins of the art of stained glass are now, as a century ago, wrapped in obscurity. Literary sources make it probable that the art existed at a date much earlier than that of any glass that has come down to us. It is known that as early as the fourth century the windows of churches were glazed with colored glass,³ inserted in wooden or stone frames. Such windows continued to be used in France as late as the end of the tenth century, since traces of one apparently of that date were found in the church of Château-Landon (Seine-et-Marne).⁴ Eventually, however, the wooden or stone framework came to be replaced by leading, fastening together the small pieces of colored glass. This appears to have been the procedure followed in the windows of Monte Cassino, erected about 1066.⁵ It was hence a short step to combine the pieces of glass to form a picture and supplement the form given by the leading with surface painting. Precisely when this was done, however, it is not so easy to determine. The texts which refer to the stained-glass windows of churches are commonly not sufficiently explicit to make it absolutely certain to which of the three types the windows in question belong. Apparently, however, pictorial windows were known as early as the ninth century. A much-quoted text of Flodoard seems to imply that such existed in the cathedral at Reims, built by Hincmar and finished in 846.⁶ Another text seems to indicate that stained-glass

¹ *Histoire de la peinture sur verre*. Paris, Firmin Didot, 1853-1857, 2 vols. folio.

² André Michel, *Histoire de l'art, depuis les premiers temps chrétiens jusqu'à nos jours*. Paris, Colin, 1905-1912, 9 vols. 8vo.

³ F. de Lasteyrie, *op. cit.*, I, 4; Josef Ludwig Fischer, *Handbuch der Glasmalerei*, Leipzig, Hiersemann, 1914, 8vo, p. 38 following.

⁴ Michel, *op. cit.*, 12, 783.

⁵ F. de Lasteyrie, *op. cit.*, I, 12.

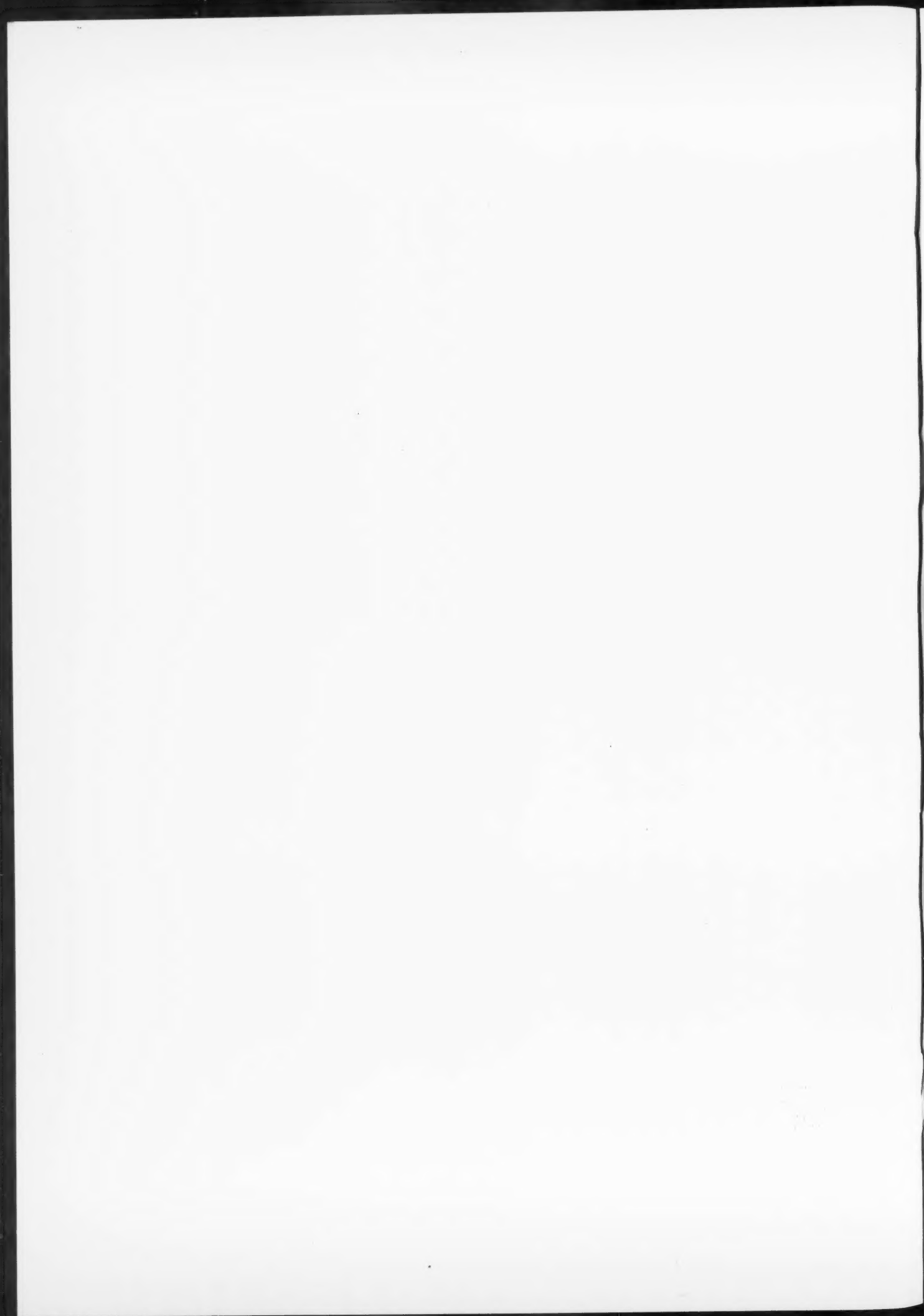
⁶ Porter, *Medieval Architecture*, II, 106. New Haven, Yale University Press, 1912, 2 vols. 8vo.



Fig. 1. "Le Roi de Bourges": STAINED-GLASS PANEL.
Collection of Mr. Henry C. Lawrence, New York.



Figs. 2 and 3. DETAILS OF WINDOW OF STS. GERVASIUS AND PROTASIIUS IN
CATHEDRAL OF LE MANS.



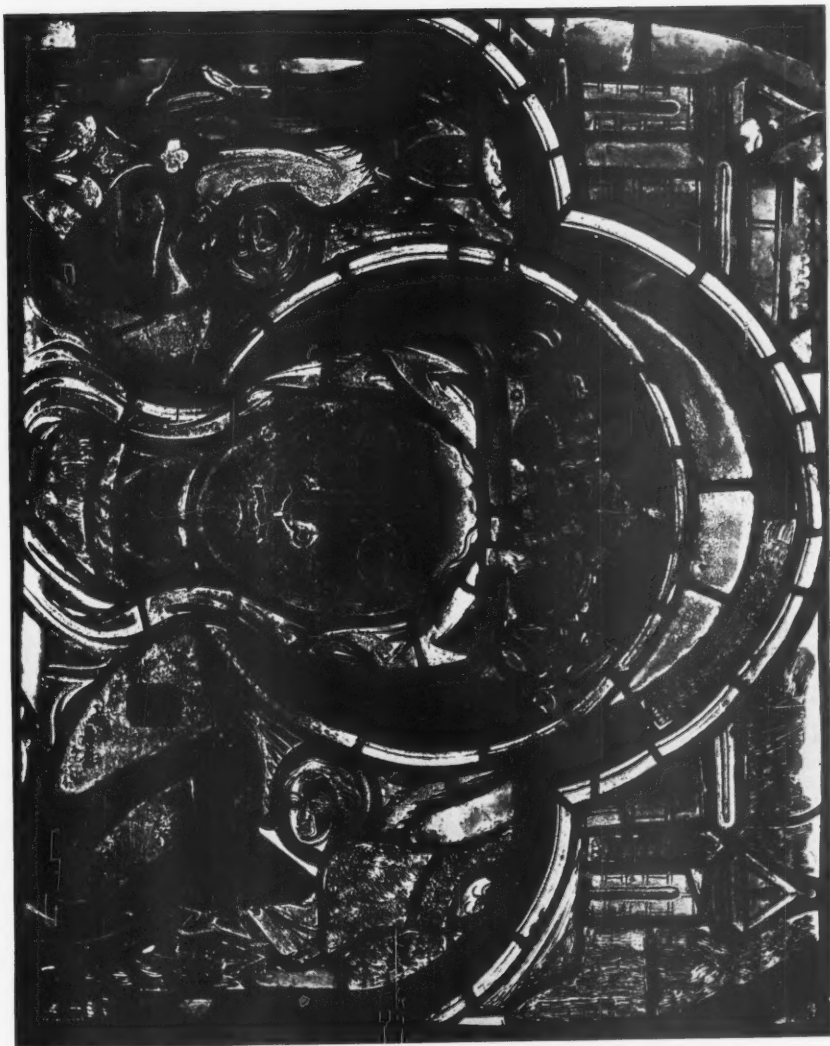


FIG. 4. WINDOW OF THE VIRGIN AT LA TRINITÉ, VENDÔME.

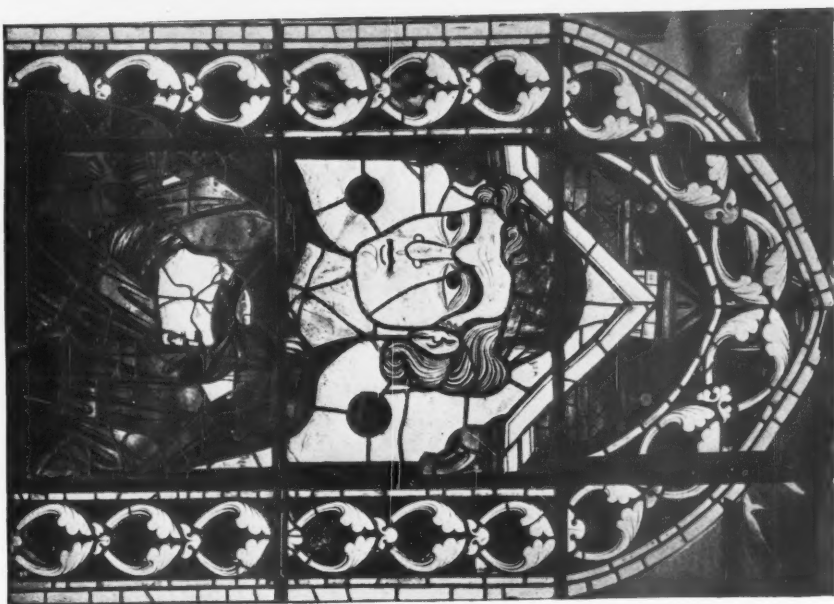
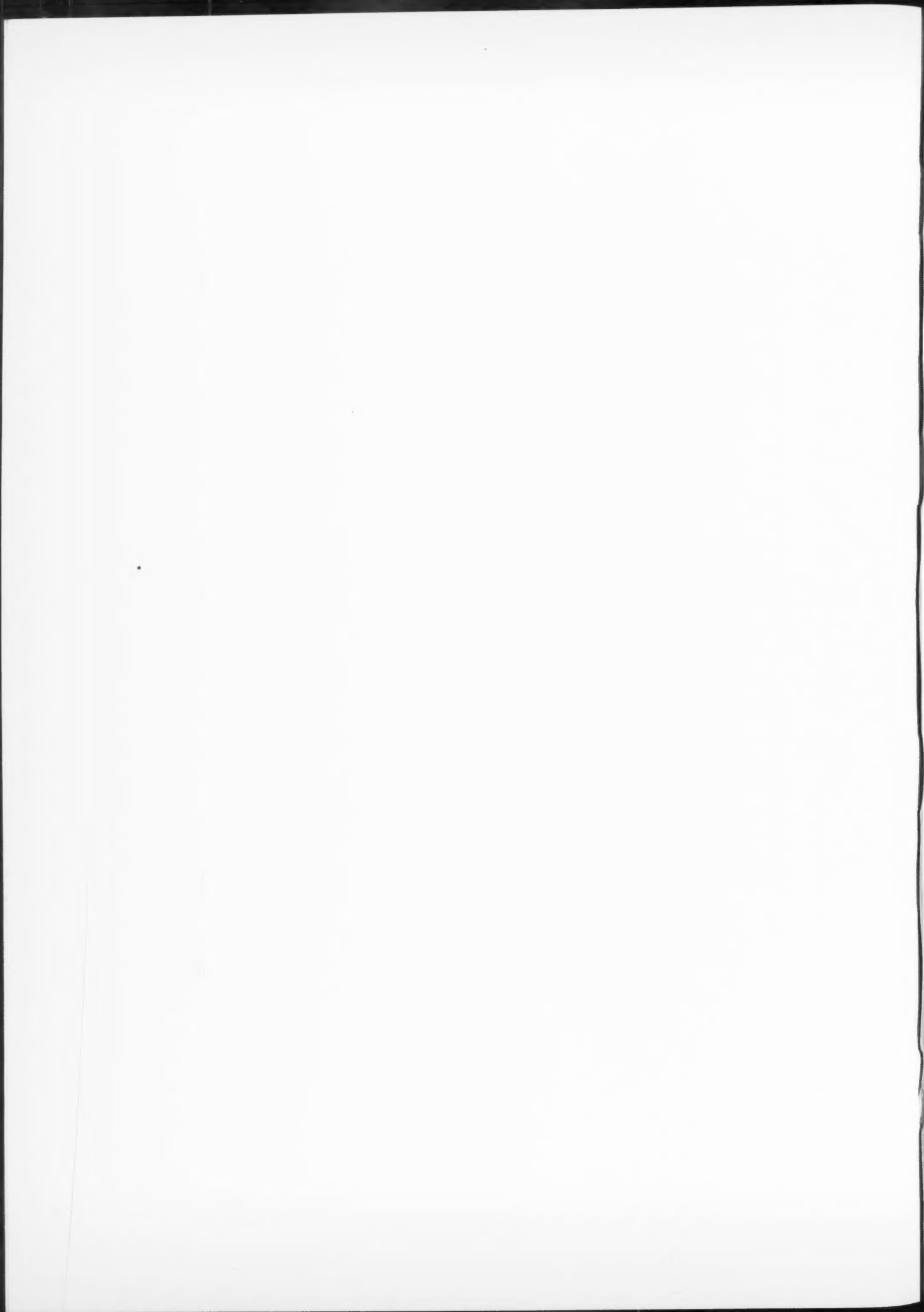


FIG. 5. CLEARSTORY WINDOW IN CATHEDRAL AT BOURGES.



windows existed in Germany as early as the first half of the ninth century.¹ The cathedral of Auxerre possessed windows of colored glass from the ninth century.² William the Conqueror supplied the windows for the cathedral of Coutances,³ and a glass-painter at Tours is mentioned in a document dating from between 1081 and 1086.⁴ The sum total of this literary evidence is, however, it must be confessed, entirely unsatisfactory. It is not even beyond dispute that any of the texts in question refer to figured glass and not merely to a colored mosaic. Nor is there the slightest indication as to where the art originated. Theophilus, it is true, speaks of stained glass as being essentially a French art, but it has never been demonstrated at what period Theophilus wrote. His work may have been composed after 1140, when Ile-de-France did indeed become the focal point for the diffusion of the art of glass-making. Suger tells us that he summoned his glass-workers "from many different nations," which perhaps implies that before that time the chief centers of the art had been placed outside of Ile-de-France.

Much the same obscurity surrounds the extant monuments of stained glass suspected of being earlier than 1140. There are, indeed, several pieces which seem distinctly archaic in style, but if they be earlier than Saint-Denis, complete proof of it is lacking. The glass at Augsburg has been assigned in recent years⁵ to the middle of the eleventh century, but the date is mere conjecture. The figure of St. Timothy at Neuviller (Bas-Rhin) certainly seems primitive, but as much might be said of the glass at Strassburg, which is known to be comparatively late. A window at Cluny recorded in a document of the eleventh century is believed to have been at least as early as the tenth century, but here again it is impossible to be certain that there is no equivocation. The window given by Foulques d'Anjou to the church of Loroux about 1121 has been destroyed.

The history of stained glass therefore first emerges from uncertainty into the light with the creation of the windows of Saint-Denis. Of the windows executed under the direction of Suger there still survive four in whole or in part. Of these, the best known, and one of the best preserved, is the Suger window with medallions for the

¹ Michel, *op. cit.*, 12, 782.

² F. de Lasteyrie, *op. cit.*, I, 184.

³ *Ibid.*, I, 191.

⁴ X. Barbier de Montault, *Le Vitrail de la crucifixion à la cathédrale de Poitiers*. (Bulletin Monumental, Vol. 51, 1885, pp. 158-159.)

⁵ Fischer, *op. cit.*

most part of a highly allegorical character and with a portrait of the abbot introduced in the scene of the *Annunciation*. The Moses window is also in comparatively good condition. On the other hand, the window filled with pure decoration, having in its medallions griffins facing each other, is largely modern, although the ancient outlines have been preserved. The Jesse-tree window, which in the present connection is of especial interest, has also been in great part modernized. F. de Lasteyrie¹ says of it, "les débris anciens sont heureusement fort nombreux, très faciles à distinguer," but whatever may have been the case in his time, it is to-day not so easy to determine which portions are old and which modern. M. Mâle quotes old records to prove that the Christ, the four kings and the seven doves are ancient. The general design of the window corresponds with the drawing of Lenoir, so that it is certain the ancient composition has been preserved. M. Mâle believes that the important motive of the Jesse-tree was created by Suger in this window.² It is at least certain that the Jesse-tree of the western façade of Chartres is copied from that of Saint-Denis. On this point every one, I believe, is agreed. It also is undeniable that the school of Saint-Denis rapidly spread throughout Ile-de-France and the regions to the south and west. At Le Mans (Figs. 2, 3), at Vendôme (Fig. 4) and at Angers there were executed during the second half of the twelfth century windows strikingly analogous to those of Saint-Denis and evidently inspired by them. This school continued to survive as late as the early years of the thirteenth century, as is witnessed by the Crucifixion window of Poitiers, unless indeed, as seems to be more probably the case, there is an error in the dating of this important monument.³

The school of Saint-Denis, which produced the most beautiful stained glass that has ever been created, was succeeded about the end of the twelfth century by another of hardly less merit which has been called, after its principal monument, the school of Chartres. A derivative of the school of Saint-Denis, it was perhaps founded at Sens, whence it was carried to Canterbury (the close artistic relationship between Sens and Canterbury at the end of the twelfth century is a well-known fact) and thence to York. In France it spread

¹ I, 34.

² Emile Mâle. *La part de Suger dans la création de l'iconographie du moyen âge*. (Revue de l'art ancien et moderne, XXXV, 1914, 91, 161, 253, 339.)

³ F. de Lasteyrie, I, 47; X. Barbier de Montault, *op. cit.*

from Sens to Chartres and the adjacent regions such as Bourges (Fig. 5), Tours and Rouen. M. Mâle, however, goes too far in maintaining that all these windows were turned out at Chartres and shipped to their destination. The thirteenth century did not manufacture art in this wholesale manner, which is in the spirit of the commercialism of the twentieth century, but entirely removed from the introspective and artistic viewpoint of the Middle Ages. Striking as are the analogies between the windows of this school, there are also marked differences. If there can be no doubt that the glass of Chartres exerted a powerful influence, it is equally certain that a separate atelier existed in each cathedral.

It is not difficult to recognize that Mr. Lawrence's panel (Fig. 1), which has been given traditionally the title of "Le Roi de Bourges," belongs to the school of Saint-Denis. The fact that the panel is a fragment, it is true, makes it impossible to apply the usual tests by which glass of the twelfth century is distinguished from that of the thirteenth. Thus we are able to judge nothing of the border, which is usually broader in earlier works, narrower in later glass. The original iron bars have also been destroyed, which in the twelfth century frequently cut across the pattern of a window, while in the thirteenth century they follow its contours. The surest proof that Mr. Lawrence's panel belongs to the school of Saint-Denis and not to that of Chartres lies in its color. The blue is of a peculiar celestial limpid quality, impossible to describe in words, but which will never be forgotten by one who has seen it in the western windows of Chartres, or in the Crucifixion window of Poitiers. Superb as is the color of the windows of the later school of Chartres, they never achieve quite this serenity and radiance. The drawing of the draperies confirms the impression that this panel must belong to the earlier school. There is a sharp distinction between the clinging conventional draperies of the twelfth century, beneath which the form of the nude figure is clearly felt (Fig. 3), and the naturalistic, heavier draperies of the thirteenth century (Fig. 5). Those of the "King of Bourges" (Fig. 1) clearly belong to the former category. A comparison of the draperies of Mr. Lawrence's figure (Fig. 1) with those of a bishop in the Sts. Gervasius and Protasius window at Le Mans (Fig. 2) will show how closely analogous is the treatment in the two cases.

It is also well known that the pure ornament in the school of

Saint-Denis was superior in quality and more abundant in quantity than in that of the school of Chartres. There is greater invention and delight in purely conventional decorations. Now it is impossible to study the superb rinceau on the back of Mr. Lawrence's panel without being convinced that a design of this exuberant richness and varied beauty could only have been produced in the twelfth century. Notice, for example, how different is the design in detail of the branches on the two sides and yet how satisfyingly symmetrical in general effect. This rinceau is, indeed, one of the richest in mediæval glass, and almost tempts me to question whether the panel may not come, not from Bourges but rather from the Southwest. It will be remembered that the glass of Poitiers was always remarkable for the beauty of its pure ornament. From the Crucifixion window of the cathedral to the grisaille foliage of Sainte-Radegonde there is evident a particular interest in the rinceaux and foliage.

Mr. Lawrence's panel presents numerous other points of close contact with well-known windows of the St.-Denis school. The drawing of the hair and of the eyes is very similar to that of the Sainte-Valerie in the Sts. Gervasius and Protasius window at Le Mans (Fig. 3). It will be noticed that in both cases the lines indicating the upper and lower eyelids are not brought together, especially at the outer corners. The closest analogy as regards details of drawing with Mr. Lawrence's panel is, however, to be found in the Virgin of Vendôme (Fig. 4), obviously contemporary with the celebrated Virgin in the Aureole, which in turn has long been recognized as a product of the school of Saint-Denis. In the Vendôme Virgin, the drawing of the eyebrows, the nose and chin is identical with that of the "King of Bourges." The two works must be the product, if not of the same painter, at least of the same atelier.

The chief difficulty offered by the panel is the tradition that it comes from Bourges. It is of very different style from the windows belonging to the school of Chartres in the cathedral of Bourges (Fig. 5), as a glance at the illustrations will show. The Lawrence panel must be a fragment of a Jesse-tree. The presence of a haloed king with a scroll in the background can hardly be otherwise explained. Now, so far as I can discover, there is no record that there ever existed a Jesse-tree window in the cathedral of Bourges, and the large dimensions, coupled with the high quality of the glass, make it difficult to suppose that this panel could have come from a

minor church. An indefinable something in the quality suggests to me Poitiers much more strongly than Bourges. However, it is a well-known fact that glass-painters, like other artists of the Middle Ages, were constantly moving about, and it is certainly no farther from Sens to Canterbury and York than from Poitiers or Vendôme to Bourges. What is certain is that this panel belongs to the school of Saint-Denis, and came from a Jesse-tree window closely related to those of Saint-Denis and Chartres.

THOMAS SPENCE DUCHÉ • BY W. ROBERTS

MY friend, Dr. H. Selfe Bennett, is to be congratulated on having resurrected a very interesting figure in early American art, about whom further details, biographical and artistic, are much to be desired. Like so many other artists of the period, Duché was almost as much English as American, so that if neither country can wholly claim him we may share the privilege conjointly. I should like to add a "footnote" to Dr. Bennett's article. Duché is noticed by Dunlap in his "History of the Rise and Progress of the Arts of Design in the United States" (i., 229-30). He describes the grandfather as a Protestant refugee from France. It is possible that he was a relative of Gaspard de Vancy, an artist of much promise, on whom an exhaustive essay by M. Emile Delignières of Abbeville was printed in the *Paris Journal des Arts*, January 1, 1911. This is the Duché de Vancy who exhibited five pictures, Italian views and fancy subjects, at the Royal Academy of 1784—his London address was 168 Piccadilly—and then disappears entirely so far as the Academy is concerned. We know from M. Delignières that Duché de Vancy was associated with La Perouse in his voyage of discovery on the northwest coast of America and elsewhere, 1785, and the presumption is that he was lost in 1788 with all the other members of that expedition. One of Duché de Vancy's engraved pictures represents "La toilette des dames du Chili au bal"; so that even this artist has an American interest.

To return, however, to Thomas Spence Duché, one of his most ambitious pictures was the frontispiece to George Adams's "Essays on the Microscope," 1787, with the explanatory title of "Truth discovering to Time Science instructing her Children in the Improve-

ments on the Microscope." This large quarto volume, which was dedicated to George III, was published by the author at his shop at Tycho Brahe's Head, No. 60 Fleet Street. Adams, like his father, was mathematical instrument maker to George III, and notices of both will be found in the Dictionary of National Biography. In the British Museum Print Room there is a copy of the print, and what looks like Duché's original design in pencil, but it was not until I recently acquired a copy of Adams's book that the provenance and title of the drawing and engraving were discovered. I am sending herewith this very fine engraving, on which the engraver's name is not given. In the Print Room of the British Museum there is another example of Duché's work, a fine half-length portrait of Charles Wildbore, Secretary to the Corporation of Trinity House for thirty-two years. Wildbore died on April 22, 1792, and this mezzotint of him, by J. Jones, was not published until May 20, 1794, two years after the death of the subject, and four years after that of the painter.

The Duchés would form the subject of an interesting volume in the hands of a competent historian. Three generations lived in England. The original *émigré* died here at the age of eighty-eight on September 28, 1788; his son, famous for many things in American history, was at one time chaplain to the Asylum in Lambeth and preacher at Bow Church, Cheapside; whilst T. S. Duché, the "young artist of very distinguished merit and an uncommon genius," as one of the papers described him, died on March 31, 1790. Whilst on the subject of Duché, it may be worth mentioning that another American who "found salvation" in England, James Peter Malcolm, F.S.A. (1767-1815), the engraver, was an intimate friend of the Duchés in Philadelphia. He was baptised by Jacob Duché the Second, and probably Malcolm and Duché were schoolfellows together. Malcolm's autobiographical sketch was printed in the *Gentleman's Magazine* of May, 1815 (pp. 467-9), where will be found a reference to "Mr. Bembridge, a relation and brother student of Mr. West." West, it may be added, designed the frontispiece to each volume of the Rev. J. Duché's "Discourses," 1788.



THOMAS SPENCE DUCHÉ: TRUTH DISCOVERING TO TIME SCIENCE INSTRUCTING HER CHILDREN
IN THE IMPROVEMENTS ON THE MICROSCOPE.

From the engraving in George Adams's "Essays on the Microscope," London, 1787.

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A MADONNA BY LAMBERT LOMBARD • BY FERN
HELEN RUSK

LAMBERT LOMBARD is one of those artists with whose work time has dealt most harshly. Honored and praised by his contemporaries and disciples, his glory seems to have vanished almost with his century, leaving little trace save the approbation of contemporary writers. Data in regard to his life also are meager. The approximate date of his birth is 1505. He spent all but a few years of his life in his native city, Liège. About 1533 he made a short visit to Germany, and near the same time his connection with Jean Gossaert, or Mabuse, seems to have been formed. With this master he apparently worked as aid or collaborator, rather than as pupil, for several years. In 1535 he returned to Liège, and in 1537 he had his cherished opportunity of going to Italy. His sojourn there, however, seems to have been of brief duration, and his return to Liège was final; for he remained and worked there until his death in 1566.

That Lombard was not particularly prolific as an artist is easily accounted for by his variety of interests. He spent much time as a diligent student of the history and theory of art. He was especially interested in the study of ancient art and literature, and he himself wrote a theoretical treatise on art, which has suffered the fate of most of his paintings. Only an interesting letter to Vasari remains as an example of his writings.

The present scarcity of Lombard's paintings is principally accounted for by his biographer, J. Helbig,¹ through two reasons. One of these is given by L. Abry, who wrote a little less than a century after the death of Lombard of the deterioration that was already at that time taking place in Lombard's paintings, due, Abry testifies, to a defective technical process employed by the artist. Some of his loveliest paintings were quite ruined by the scaling of the surface. Not all, however, were so lost. There were some still in the places for which they were painted at the end of the eighteenth century, when the Revolution came to plunder and destroy the monuments of Liège.

According to the testimony of Helbig, though drawings by Lombard, both signed and dated, remain, the authenticity of none

¹ J. Helbig, *La Peinture au Pays de Liège*, 1903.

of the paintings attributed to him to-day is attested by contemporary records, and no autograph painting is known to be extant. This condition gives a very elusive character to the study of the master's work, and renders especially important the presentation of a hitherto unnoticed painting by the artist, signed and dated. The painting in question (Fig. 1) is in the Brown University collection.¹ It is done in oil on panel (27 inches by 21 inches) and represents the Madonna enthroned, with a landscape at the sides. The Madonna is clad in a darkened blue robe and a deep, rich red mantle that falls in broad folds and is decorated by a carefully wrought jeweled border pattern. Over her head is draped a white cloth, one end of which she raises above the Child's head. The Child has only a white scarf lightly wrapped about his body. He is an attractive little infant, well-formed and full of animation. Characteristics to be noted in the type of the Madonna are her slender hands, wavy hair, and long, delicate face, whose expression is gracious and tender. The throne is decorated with marble columns surmounted by sculptured figures, personifying the Christian and Jewish dispensations. The landscape, extending into the distance under a sky filled with white clouds, is a quiet country scene, with trees, road, stream, bridge, mill and houses. The excellence of this landscape alone, quite modern in its sympathetic interpretation of nature, would furnish adequate grounds for Lombard's contemporary popularity. The signature and date, "L Lom 1557," are inscribed on the marble floor in the lower left corner of the panel. From the signed drawings, mentioned above, we find that Lombard's signature is very flexible. Sometimes the complete lettering is given, but frequently the name is written in abridged form, which varies from "L L" to "Lamb Lombard." The closest approximation to our signature is "L Lomb" on a drawing that is dated 1533.

In the Madonna panel, then, which is well preserved and shows no evidence of restoration, we have a valuable touchstone for the various attributions that have been made to Lombard.

Within the limits of this short study we shall attempt the examination of only two of these, and, unfortunately, not having seen the originals, the coloristic treatment and such technical criticism as depends upon acquaintance with the paintings themselves cannot be discussed.

¹ George Washington Harris bequest.



Fig. 1. LAMBERT LOMBARD: MADONNA.
Brown University, Providence, R. I.

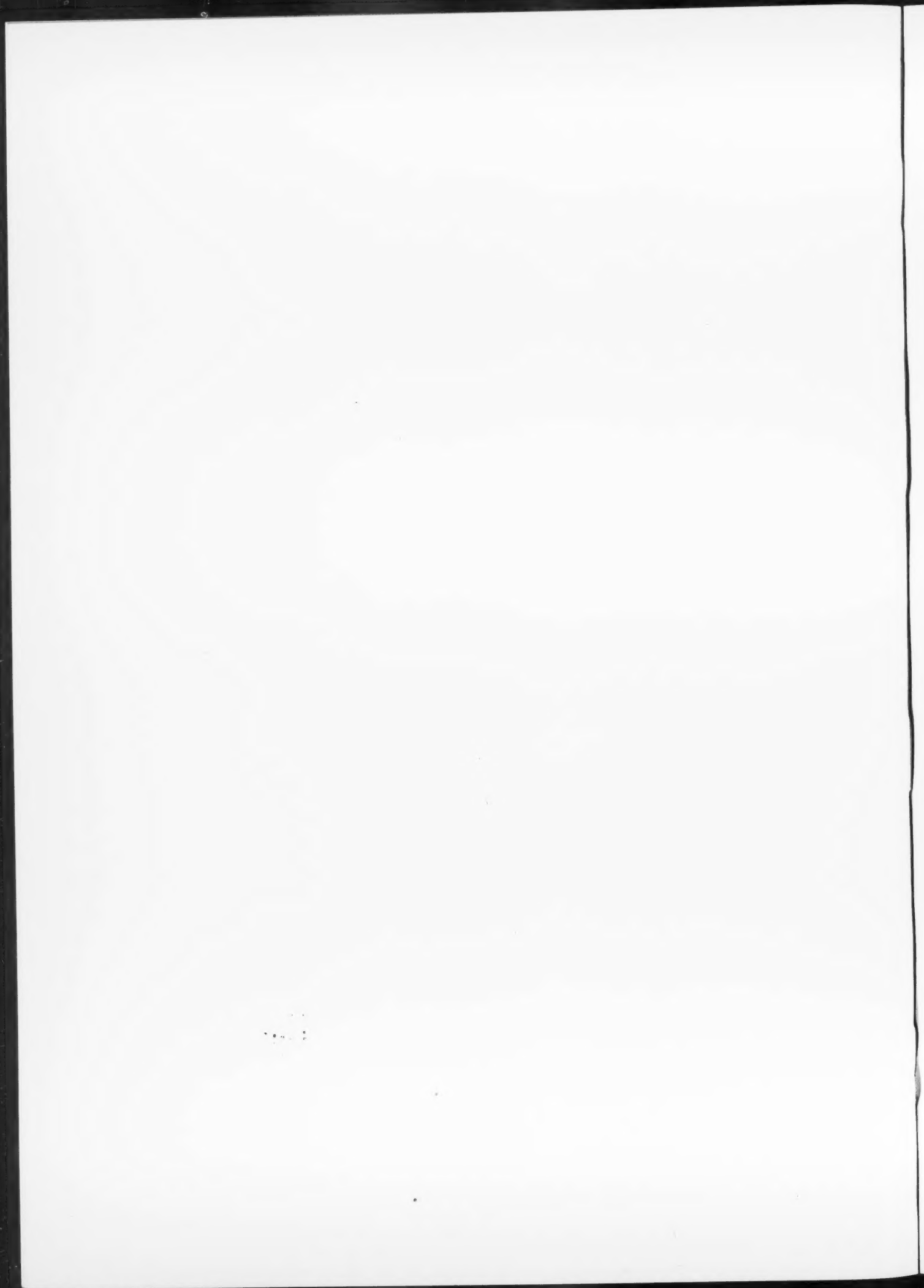




Fig. 2. LAMBERT LOMBARD: CHRIST
TAKING LEAVE OF HIS MOTHER.
Glasgow Art Gallery.



Fig. 3. LAMBERT LOMBARD: ADORATION OF THE SHEPHERDS.
Imperial Art Gallery, Vienna.



Fig. 4. LAMBERT LOMBARD: MADONNA.
Glasgow Art Gallery.



Fig. 5. MABUSE: MADONNA WITH THE GRAPES.
Kaiser Friedrich Museum.



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In the Glasgow Art Gallery is a panel representing Christ Taking Leave of His Mother (Fig. 2). The scene, which includes several apostles and holy women besides the two principal characters, is laid before an arched gateway and wall. The background is a landscape with an elaborate castle in the middle distance and a walled city beyond. The painting, formerly attributed to Patinir, bears the label in the Glasgow Gallery of Lambert Lombard, and a comparison with our signed Madonna shows sufficiently close similarity in the particulars common to the two subjects to justify the ascription. With the Madonna may be compared the Virgin and the woman behind her in the Glasgow picture. They have the same long, delicate face, small mouth and drooping eyelids. The broad folds of drapery are best seen in the robe of the Christ. In the background is a similar distant landscape with the same tree formations and lightly clouded sky. The buildings are, indeed, of a different variety, but that is due only to the choice of a different subject. I should like to call special attention to the castle, however, because of its relation to that in a picture to be discussed later.

Turning now to an Adoration of the Shepherds (Fig. 3) in the Imperial Gallery of Vienna, ascribed by Helbig to Lombard, there is so little similarity to the signed Madonna that, unless we are willing to admit a most unusual range of variety in the master's work, we must reject this attribution. Helbig bases his ascription upon resemblance to other paintings which he ascribes to Lombard and upon general likeness to drawings by that master. (Unfortunately, he does not cite the drawings to which he has reference.) Only a cursory examination is needed to demonstrate the dissimilarity between the Vienna Adoration and the Brown University Madonna. Look at the short, broad, large-boned face of the Vienna Madonna beside the slender, delicate face in the Brown panel. The hands are altogether different, broad, with prominent joints. And surely the artist who painted this Child with puffy, ill-formed body and large awkward hands, could not have formed the charming babe in the other picture.

Two other attributions which Helbig makes to Lombard, the Holy Family in the Imperial Gallery of Vienna and Scenes from Genesis in the collection of Abbé Scheen of Wonck, of which we have not sufficiently good illustrations for judgment, are believed

by Helbig to stand or fall with that of the Adoration of the Shepherds.

It is to be hoped that the signed Madonna will serve not only as criterion for the attributions already made to Lombard, but that it may also be the means of restoring other Lombards, now ascribed to different masters, to their rightful owner. As a suggestion of the possibilities in this field, I offer a brief study of a Madonna in the Glasgow Gallery (Fig. 4), attributed to Mabuse, with whom, as we have seen, Lombard was for some time closely associated.¹ This panel has been attributed to a number of artists, among them, Van Orley and Jean Bellegambe of Douai. A practical recognition by art critics of its relationship to the painting of Christ Taking Leave of His Mother, which, as shown above, is justly attributed to Lombard, is discovered in the fact that the Glasgow Madonna, as well as Christ Taking Leave of His Mother, has been attributed to Patinir. Perhaps we should consider first the claim of the Glasgow Madonna to a place among the authentic works of Mabuse. The Madonna with the Grapes (Fig. 5) in the Kaiser Friedrich Museum is a characteristic work of Mabuse and a fair example for comparison, because in some points, particularly in the arrangement of composition and the character of the Child, it shows much similarity to the Glasgow Madonna. But the Madonna types are very different. The face of the Glasgow Madonna is longer and more slender than that of the Madonna with the Grapes. This latter is the type that one continually finds in Mabuse's works; the lovely Morgan Madonna in the Metropolitan Museum is a familiar example. (We may add here a note of only parenthetical importance to the effect that the full-length figure of the Madonna is unusual with Mabuse, the half-length figure against a plain background being his favorite form of composition.) The most strongly determining factor, however, in marking the dissimilarity of the Glasgow Madonna to the works of Mabuse lies in the lack of soft gradations of light and shade so characteristic of that artist. The light strikes the group with full force, and there is but little or no use of slight modulations of sfumato to produce the exquisite modeling seen, for example, in the forehead of the Madonna with the Grapes. On the other hand, this is one of the points in which the Glasgow Madonna shows its

¹ Cf. catalogue of the Ambrosiana, No. 23: "*Gossaert (copia da Giovanni) detto Mabuse. L'originale trovata a Glasgow, Mabuse, 1470-1541.*"

identity of origin with the Brown University Madonna. While contrasts of light and shade are not lacking, the delicate gradations of which Mabuse was master are not duplicated in either of these. The slender, gentle type of Madonna face, the character and arrangement of the Child, the treatment of the folds of drapery, and the appearance of various accessory details, such as sky and trees, are closely related in the two panels. The similarity between the castle in the background and that in the other Glasgow painting discussed, that is, the Christ Taking Leave of His Mother, is also striking.

In conclusion, I shall only mention one other Madonna, in the Prado Museum, whose attribution to Mabuse is doubtful and whose similarity to the Lombard types is close. It represents the Virgin with the Infant Jesus seated in an elaborate vestibule. This panel is supposed to be the one attributed to Mabuse that was offered by the city of Louvain to Philippe II in thanks for remission of heavy taxes in 1578. But the fantastic quality of the architecture and the coldness of the whole treatment lead Fierens-Gevaert to doubt the attribution. The details of drapery and of architecture, as well as the type of the Madonna, furnish grounds for considering the picture in connection with the Lombard works.

With the aid, then, of the Brown University panel, the only known signed painting by its author, the study of the activity of Lambert Lombard as a painter may be much more fruitful than has heretofore been possible.

THEODORE ROBINSON • BY ELIOT CLARK

THE sudden and radical changes of the modern world are nowhere more manifest than in the realm of pictorial art. The extremist of one generation becomes the conservative of the next. In France we have seen the birth of succeeding expressions which, repeated throughout the Western world, have quite revolutionized the pictorial viewpoint.

The discoveries of the impressionists which so astonished and disconcerted the Parisian public were echoed in America and received with the same incredulity. Theodore Robinson was one of the first on this side of the water to present the new tendency. Born at Irasburg, Vermont, in 1852, his early life was, however, spent at Evansville, Wisconsin. Having received his early instruction in art at Chicago and in the National Academy Schools in New York, he went to Europe at the age of twenty-two in the year 1874, that year made memorable in the annals of French art by the first collective exhibition of the painters who thereafter were known as the Impressionists. Studying for a time under Carolus-Duran and Gérôme, he later became interested in the ideas of the younger school, and quitting the studio, went to Giverny, where Monet, several years earlier, had settled. This was the decisive step in the career of Theodore Robinson. Although he returned to America in 1880 and remained until 1884, it was not until 1892 that he definitely settled here. Among the younger artists he found many sympathetic and receptive minds, notably the group at the Society of American Artists, of which he was made a member in 1881. It was there he received the Webb Prize in 1890, the Shaw Prize in 1892, and where most of his later pictures were exhibited. But although his work was appreciated by his few sympathetic associates, he unhappily did not enjoy a wider recognition and was burdened with the more material problems of livelihood. He died on April 2, 1896.

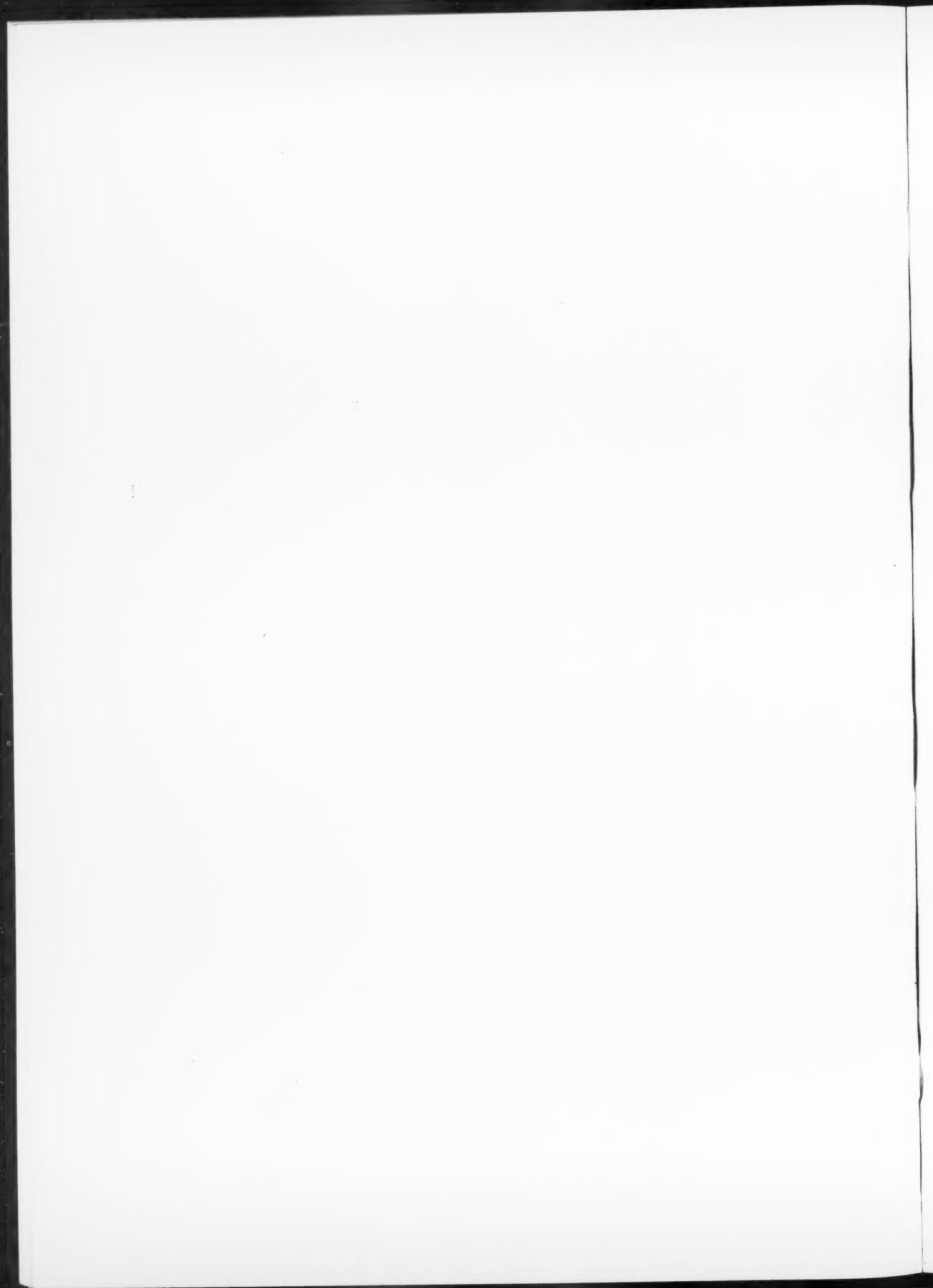
The significance of Theodore Robinson in American art is twofold. It is not alone that he left a number of pictures, the artistic value of which is undoubted, but also because he was an important influence in disseminating the principles of the impressionistic painters in America, which since his advent have become so universally recognized and appreciated. He occupies much the same



THEODORE ROBINSON: IN THE SUN.
Collection of Mr. Samuel T. Shaze, New York.



THEODORE ROBINSON: ON THE CANAL.
Collection of Mr. Samuel T. Shaze, New York.





THEODORE ROBINSON: GARDEN AT GIVERNY.
Collection of Mr. Samuel T. Shaw, New York.



THEODORE ROBINSON: VIEW ON THE SEINE.
Collection of Mr. Samuel T. Shaw, New York



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place relative to this movement as William Morris Hunt did as the apostle of the Barbizon school.

When first seen in this country, Robinson's pictures created much heated discussion. The naturalists could see in them nothing of nature, the romanticists could see in them nothing of romance. To-day we have assimilated the newer viewpoint, we see the impressionistic movement in retrospect; what seemed strikingly individual peculiarities have merged into a general tone, and a new world has been opened to the vision. The question we would ask about Theodore Robinson to-day is quite different from that confronting us when his work was produced. If then one was inclined to speak of individual eccentricity and personal peculiarities, we would now ask what new element did he introduce, what personal message did he bring from the Old World other than as a disciple of a foreign school. The question is not easily answered and would tend to illustrate the fact that truths are more general in their manifestations than particular. Unhappily, Theodore Robinson died before his message was mature, and he left the promise of much unfulfilled realization.

We have accustomed ourselves only too readily to think that the impressionistic painter was untrained and undisciplined, and, in short, that he had traveled the way of least resistance. Theodore Robinson had the inestimable advantage of sound academical schooling, which not only gave him the power of visual realization but also a thorough knowledge of his craft. The traditional training, however, dealt largely with absolute problems. Working in the studio from the model, the eye of the painter is concentrated upon a limited area, the conditions are constant, the light and color more or less static, the range of values entirely within the limitations of the palette. Out-of-doors, on the contrary, the angle of vision is wide, the effect in its various manifestations of light and color is ever changing, the intensity of the light far surpasses the limitations of mere pigment. The problem is entirely different, and it is this new problem which the so-called Impressionists sought to solve.

Theodore Robinson brought to this task a receptive mind, a sympathetic understanding, a sensitive appreciation and a well-trained hand. If the principles of the Impressionists drew him to Monet, it was Monet who drew him to nature. He took over-much of the truth of the new method and avoided its mannerisms. It was

upon this truth that he built and with which he created his artistic expression. Thus his eyes opened to the beauty of the great out-of-doors, to the light and sunshine that clothes the landscape in vibrant array, changing ever as the light changes and ever beautiful.

The later pictures of Theodore Robinson were painted directly from nature. The colors of twilight have disappeared, the contemplative reverie has vanished, it is the direct vision, the living verity of light that is recorded. In consequence, his pictures have that sense of spontaneity and intimacy which is produced only from first-hand observation, that decisive and buoyant touch which is the result of the exhilaration of the moment, the happy record of a newly discovered world. His color is cool, the scale of values is deliberately limited, his sense of the relation of light and dark is instinctive. Robinson did not allow the theory of broken color to become merely a mannerism, and although he delighted in the beauty of closely related harmonies, the color does not confuse the essential and significant form but rather enhances it. As a painter his brush was sensitive and artistic, his touch delicate but deliberate. Although he painted with a full brush, he wisely avoided the too heavy impasto which later led to so much meaningless texture. If he was too much of a painter to thus distort technique and disguise inability, he, on the other hand, was never tempted to parade his craft in affected display of clever brushwork. He was a painter of charm, not of power; his conception was refined, not forceful.

Robinson painted the figure with structural understanding and conviction, but in his later work devoted himself to landscape, in which the figure, if introduced, plays a secondary part. Although he eliminated the associative idea in the traditional sense of the story-telling picture, we must not conclude that his pictures are without human interest. He was, in truth, a new Romanticist, expressing the illusion of sense and sensibility, and although he discarded the old association of ideas, he put new ones in their place, which in the joy and intensity of his expression he unconsciously did not think of as ideas. True, this newly revealed vision could not be as readily illustrated by the poets of the past as the older association of ideas, but in this respect the impressionistic painters preceded the poets of their time. Poets in paint, the theme of which they sang was sunshine. The joy of being out-of-doors, the freedom from constraint, the sense of well-being, the love of fellowship, these emotions,

although not so readily put into words as the more melancholy and morbid thoughts of the so-called Romantic poets (who really limited the very sense of the word romance), these exhilarating and life-giving emotions we see not only in the character of the subject portrayed, the way in which it was seen, but in the manner in which it was painted. The angle of vision is limited, the eye must take in only that in which it is immediately interested, the associative thought at once becomes more intimate. We do not see, as with Millet, the peasant alone under a boundless sky, seeking salvation through daily toil, but rather a young girl oblivious to the rest of the world and its struggles, lying in the open sunshine. Even the surrounding hamlet has disappeared. It is a girl basking in the sunshine, who to the painter's eye has become a revelation in color. Or the village of Giverny lies nestled under the hillside, a picture in which the roofs of the houses break the valley background in well-balanced design, that gives one the impression, apart from its purely pictorial quality, of French sociability and the fair land of contentment of an earlier day. Thus the idea becomes embodied in the design and the decorated surface assumes a double significance.

Theodore Robinson was essentially a child of his time. His sensitive and receptive nature at once made him responsive to the newly awakened vision of the objective world. He was not only a modern, but an American. A modern because he was quickened by the life of his time, an American because he assimilated rather than created its expression. Most of his work was done in France under the immediate influence of Monet. But the teaching of his master was not followed without due reflection, consideration and personal assimilation. Thus his pictures never savor of the imitator. Of absolutely sound and sincere artistic integrity, Robinson expressed himself and reflected only that part of the teaching of Monet which had become a part of himself. More artistic, in the limited sense of that term, than Monet, with perhaps a clearer observation of the objective and a more accurate and acute representation of it, Robinson has not that larger monumental quality, that impressive placing of objects which adds to their significance, that fulness of form and color, as we see it exemplified in the great works of the master of Giverny. Robinson's style is on a smaller scale, his best work is seen in small canvases, pictures that have the intimate charm of the skilled technician, the nice feeling for well-balanced

masses, and a charming decorative arrangement. If he did not interpret nature and through synthetical organization rearrange her forms for their purely aesthetical and emotional significance, he transcribed his visual impression with most convincing and telling effects. That the influence of France had not limited his vision or formulized his expression is seen in the pictures painted after his return to America, wherein we note no reminiscence of French landscape but a clear perception of the characteristic elements of the subject before him. This is well exemplified in "On the Canal" in the collection of Mr. Samuel T. Shaw, a larger replica of which is in the Philadelphia Academy. Here we see the brilliant coloring of a clear summer day with light flying clouds, an effect typical of our Eastern states but seldom seen in northern France. Robinson has rendered it with unerring accuracy and an almost primitive frankness. It has the unaffected and uncultivated simplicity of American landscape, but the artistic eye has observed the beauty of the commonplace and characterized it in a masterful manner. The wooden fence, the telegraph poles, the red bridge, the simple farm houses have been made elements of a picturesque pattern which at the time was thought very unbecoming and unconventional. But Robinson used these elements to build up a well ordered and balanced composition in which only the essential characteristics are delineated. To see thus, in a comprehensive and understanding way, and to express this perception is in truth a revelation, a kind of seeing which is far removed from what is lightly spoken of as merely imitating nature. It is in this sense that Robinson was a creator and has helped us to revalue and revisualize the objective world.

THE EARLY AND THE LATER WORK OF ARTHUR B. DAVIES • BY FREDERIC FAIRCHILD SHERMAN

THE ingenuity of Mr. Davies' invention invests his painting with unusual interest. His landscape presents many original and engaging patterns in which the imagination threads secret pathways of delight, and his figure pieces delicately suggest in design ideas that are frequently as unsubstantial as dreams and as lovely. The eclecticism that is evident in his work in no wise interferes with the individual taste observable in its elaboration or the personal quality of its appeal. Many of his later canvases are attractive illustrations of moments of classic enchantment—shepherds piping to their flocks upon the heights of Parnassus, nymphs dancing in the Vale of Tempe or maybe a group of unicorns gravely regarding some unfamiliar vista of terrestrial grandeur. Keats' description of the relief upon the Grecian Urn is the immortalization of that significant beauty one glimpses in his paintings.

His earlier canvases are generally richer in color than his later works and embody a more humble and more human and therefore more understandable presentation of various manifestations of life illuminated with a touch of recognizable realism. Their spontaneity is too obvious to allow of their escaping attention and their rare simplicity too intriguing to permit of their being neglected for the more calculated and hence more compelling effectiveness of his subsequent creations. In the *Girl at the Fountain*, which is no more than a mere sketch, and a very early production, one realizes definitely the sense of seeing a child actually engaged in the performance of a homely act. The intellectual enjoyment of the picture is established by the sincerity of the study. It is one of those infrequent examples of a perfectly adjusted sketch in which the reserve of drawing, design and technic results in a balance of exquisite artistic finish nicely calculated to just that suggestion of the poetry of life that colors a drab experience with the richness of romance.

The *Violin Girl*, framed as a water-color in a wide paper mat when recently shown, is an early picture very different in execution and effect. A composition as convincing in its indication of actuality as the earlier picture of the *Girl at the Fountain*, the figure is drawn with extreme care and finished with a degree of precision that is unique in his art. The rich tonality of its depths of

sensuous and satisfying color achieves an effect possible only to the medium as it produces the emotional equivalent of music in similar harmonies of sensitive interpretation. The pose, restricted as it is by the action, is relieved of any semblance of the commonplace by a conscientious elimination of all superfluous triviality of detail, and the picture is made really memorable by a subtle rendering of facial expression through which a definite realization of the emotion is communicated to the spectator. The work has something of the simplicity of design and of the elegance and refinement of color that one associates with Florentine painting of the Renaissance, without any suggestion of it, however, in the more obvious and essential characteristics of technic or intention. Color more eloquent than that in this picture one seldom encounters.

Several of Mr. Davies' finer decorative panels with figures have something of the supreme refinement of the sculptured friezes of antiquity and as little relation to actual life. They are superlatively attractive representations of the immortal beauties of fable rather than of fact, and to admit that they continue to appeal to certain subconscious predilections for what one may term art for art's sake long after one's first enthusiasm over them has definitely passed, is to acknowledge an approximation to artistic perfection that becomes a patent and permanent interest upon fuller acquaintance.

The development of Mr. Davies' technic is apparent in a consistent effort to realize in his line with relatively flat color the utmost of pictorial representation. It is a method as difficult as it is direct and provides for little more in the way of alteration or elaboration than water color. On the other hand, it presents possibilities of realizing beauties of the brush that are inevitably lost in the manipulation of mere paint. Working in this way is practically free-hand drawing in thin color with the brush and one must needs be a consummate draughtsman to attempt it with any hope of success. In what he has now to show there is noticeable, at times, a fluffiness or woolliness of pigment that veils the very line through which he essays to establish the perfection and the permanence of a vision that informs his pictures with unique and individual charm.

A very expert and extremely facile craftsman, his latest works have more the appearance of elaborate exercises in drawing than of anything that can be reasonably described as authentic artistic creation. Without any sensible meaning and lacking sufficient vital



ARTHUR B. DAVIES: THE VIOLIN GIRL.

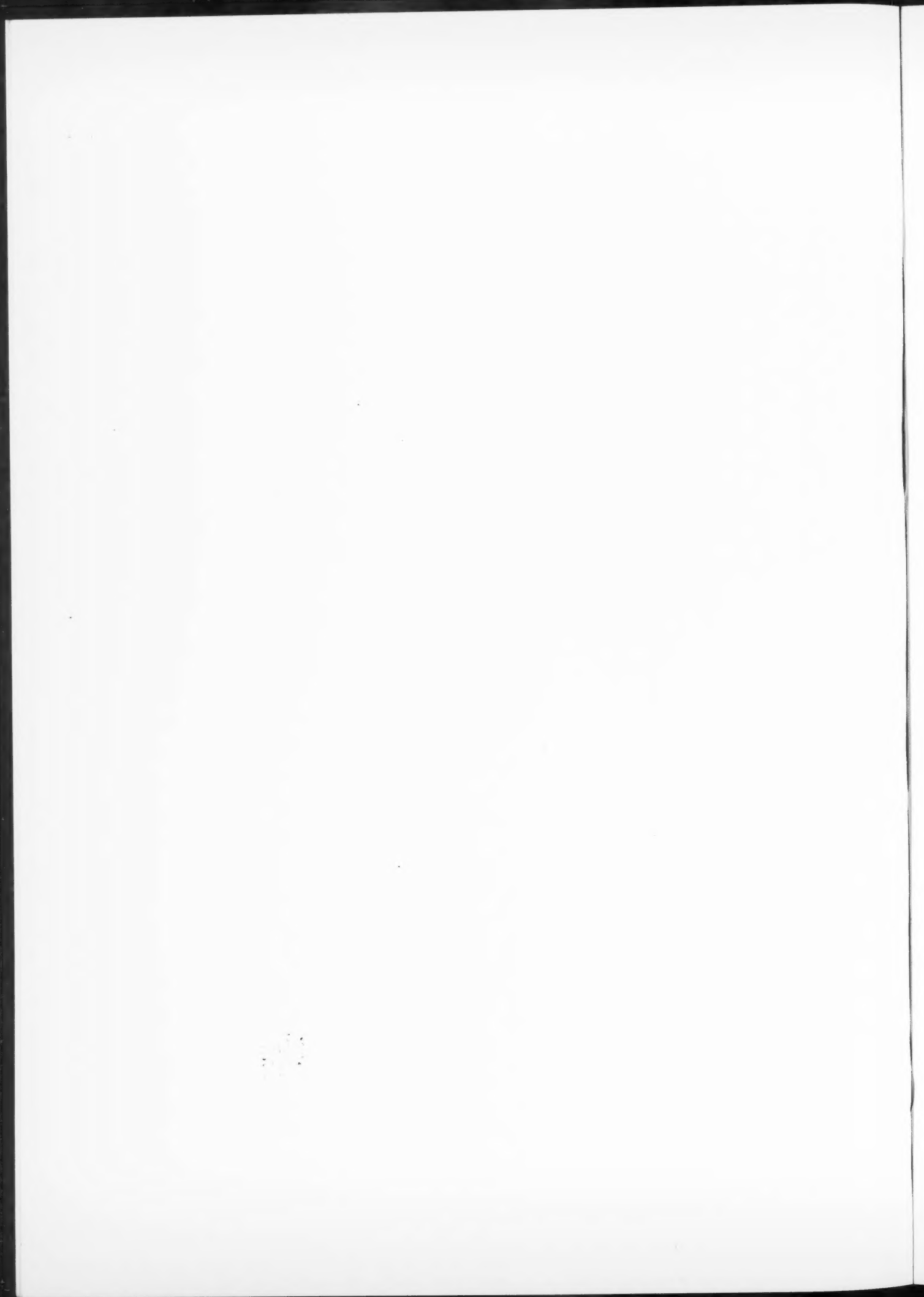
ARTHUR B. DAVIES: GIRL AT THE FOUNTAIN.

Collection of Miss L. P. Bliss, New York.



ARTHUR B. DAVIES: CLOTHED IN DOMINION.

Collection of Miss L. P. Bliss, New York.



significance to even suggest that which they lack, these pictures display, nevertheless, a degree of skill expended in fruitless experiments in the intricacies of linear design that might very possibly suffice to express living thoughts in some such way as to produce real masterpieces. One is constantly aware, in looking at them, of Mr. Davies' prodigious delight in the display of his facility, but in so much as one looks for anything more than fine drawing, color or design in a picture they are consistently disappointing. If, indeed, these works have any meanings at all, they are entirely lost in a style of composition at once too involved for the human understanding and too evidently egotistic and personal to permit of any permanent intellectual enjoyment even if they were intelligible. To represent any number of exquisitely satisfying human figures so muddled together in elaborate denial of the most elementary requirements of grace, or so twisted and tortured in unnecessary and unnatural contortions as to recall nothing if not man's animal ancestry, is hardly evidence of an impulse likely to add anything of lasting importance to the art of to-day. I do not know of a single recognized masterpiece in pictorial art that does not either express an idea or convey a suggestion of something other than the mere ability of the artist. It is precisely these ideas and these suggestions that enliven with interest and inform with vitality those paintings of every school and of every master that really achieve greatness.

A MADONNA BY JOSEF ISRAELS • BY FREDERIC FAIRCHILD SHERMAN

AS a young man, in Amsterdam, where he had gone to study in the studio of Jan Kruseman, an academic painter of considerable repute at the time, Josef Israels first fell under the spell of the Dutch masters of the seventeenth century and particularly of Rembrandt—the greatest of them all. Rembrandt's vision and his method continued to exert a more and more positive influence upon him as the years came and went until, in his old age, the evidence of it became explicit in a number of impressive canvases that definitely mark the finest expression of Dutch life in nineteenth century art.

In the beginning a more or less commonplace practitioner in that he illustrated rather than interpreted the life that he chose for his subject matter, he gradually emancipated himself from the tyranny of the obvious and came to concentrate upon the nobler and finer aspects of human experience and to simplify his composition by the elimination of obtrusive detail. Eventually he sacrificed everything but the essential in his pictures, illuminating the simple grandeur of that with a new revelation of loveliness as delicate and as touching as the subtle lights and shadows of the sensitive chiaroscuro in which he visibly enshrined the people he pictured.

His art has not the magisterial quality of Rembrandt's, so pronounced in groups like the Anatomy Lesson and the Syndics and in portraits like the Noble Slav, but, on the other hand, it represents, sympathetically and therefore powerfully, just those commoner types the interpretation of whose individualities is perhaps almost as great an accomplishment in a way, and endears him to a public too conscious of the poetry of life to underestimate the beauty of such an artistic presentation of it. If his work sometimes seems, at first sight, sentimental, the impression seldom survives an intimate acquaintance with it, resulting as it must in recognition of the sincerity of his understanding of the humble joys and sorrows of the poor and of the truth of his translation of their human appeal into the vernacular of art. He ennobled the virtues of the lowly and in so doing appreciably uplifted the whole of the civilization of his day. It is not a mean distinction to have rediscovered the forgotten poetry of the poor and to have brought it again to the attention of a materialistic



JOSEF ISRAELS: THE MADONNA OF THE COTTAGE.
Collection of Mr. Harold Somers, Brooklyn, N. Y.

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age, nor to have rescued from oblivion a little of the wonder of life of which so much is lost in the pursuit of worldly success.

A few types and a few themes sufficed for the best of Israel's canvases. Old age and young motherhood are the subjects of his best works, and each of his visualizations of these experiences is differentiated from all others by some instinctive emotional interest it alone embodies. Of many variations of the latter theme one of the most charming is *The Madonna of the Cottage* owned by Mr. Harold Somers of Brooklyn. As will be seen from the reproduction it is a very late picture in which nothing is in evidence except what is absolutely necessary. The light and shadow are so arranged as to emphasize those characteristics of the composition that make its appeal so persuasive. Of color it has just enough to provide a minor harmony to the accompaniment of which its human interest is translated into a visible embodiment of spiritual significance. So much of the indescribable emotion of the incident is inherent in the actual pictorial record of the moment that one is sensibly uplifted by its sacred symbolism. That the actors in the homely household drama are ordinary everyday types with which we are familiar makes all the more real to us this magnificent representation of the miracle of motherhood. It is a picture that moves the ignorant no less powerfully than the educated and in so doing justifies its merited distinction as a veritable masterpiece of graphic art.

A COLONIAL SILVER CREAM JUG • BY HOLLIS FRENCH

EXAMPLES of our early American silver which have escaped the melting pot appear occasionally, only to disappear almost immediately into some private collection whence they seldom emerge, unless brought out by the enterprise of a museum which may be arranging for an exhibition.

To paraphrase a well-known saying, "Its future, at least, is secure," for it will be indexed and catalogued and henceforth the collectors' eyes will be upon it and seldom lose sight of it.

Could one but know the history of these bits from the past, how much more interesting they would become. Seldom it is that the family tradition can be traced, for, as a rule, the piece passes

through a dealer's hands and its past is automatically blotted out. Even if one finds out the family from whom it came the lapse of several generations rather effectually diminishes the information about a piece, but occasionally it bears upon itself clues to its past, which one can sometimes partly unravel.

Such is the cream jug shown in the illustration and found recently in Newport. It is but $3\frac{7}{8}$ inches high, weighs 3 oz. 18 dwt. and is of a well-known type, popular between 1730 and 1760, having three bandy legs supporting a pear-shaped body with a serrated mouth. The jug has a long lip, the handle being solid and of the double-scroll type.

Types date pieces to a certain extent, but style in Colonial days did not make the kaleidoscopic changes that it does today, and with a form so popular as this jug was, it is impossible to be precise. A pitcher similar in design to this one was made by William Swan, who died in 1734, and as the style was a popular one with Revere, who died in 1810, the range for speculation as to date is a wide one. This pitcher could not, however, have been made after 1758 when its maker, Jacob Hurd, died.

As a rule, Colonial silver was undecorated, the simple outlines of the well-formed pieces apparently appealing to the eye of those times more than if the surface were covered with decorations.

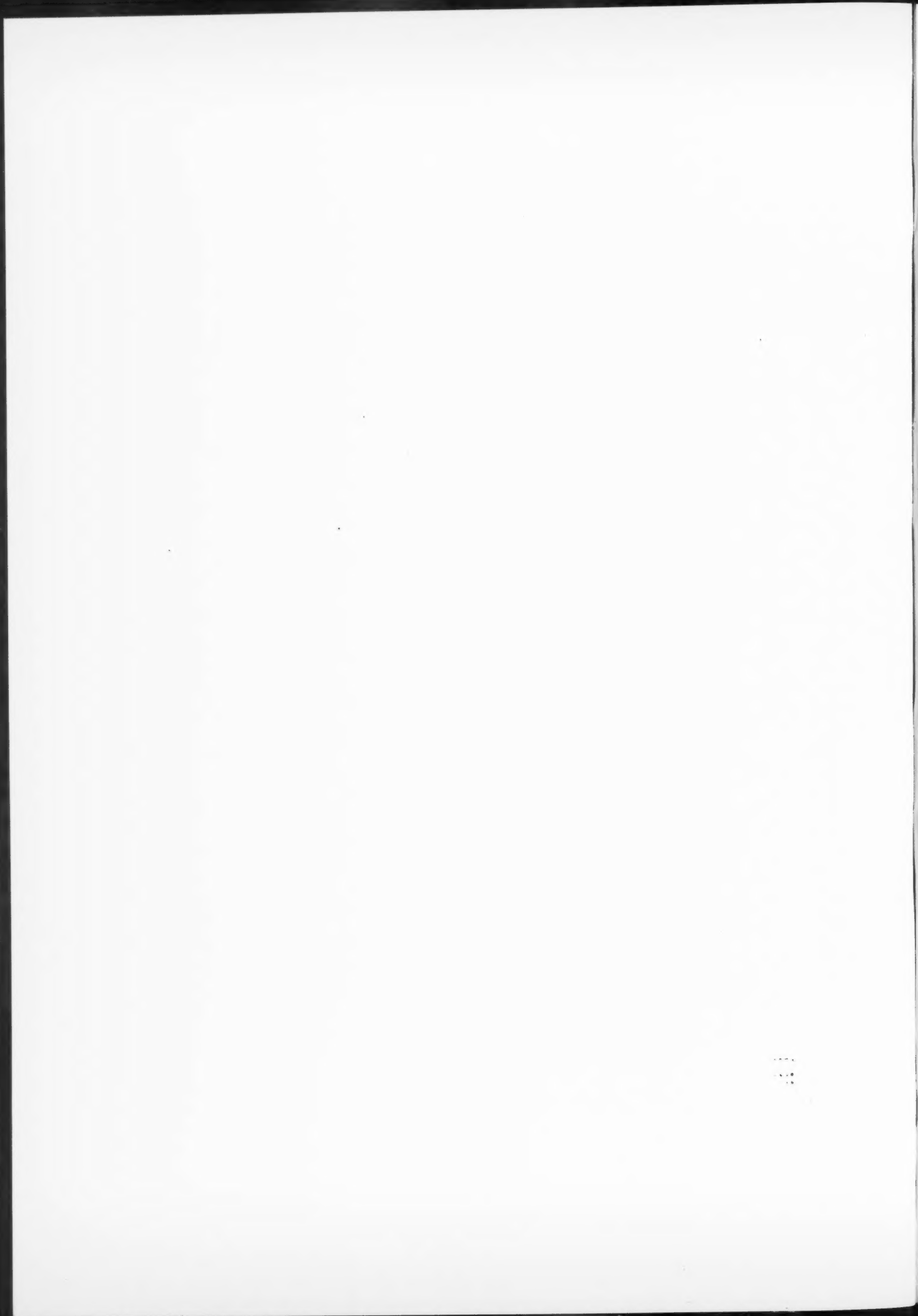
Inscriptions are, of course, occasionally met. Ciphers were put on once in a while, and coats-of-arms, when a family had one, were added at times.

The ample decoration on this jug affords further clew to the piece, for it bears on the front the well-known arms of that famous Loyalist family the Vassalls; azure, in chief a sun in splendor, in base a chalice or, crest a full-rigged ship, sails furled. These punning coats were much the fashion at one time in England and her colonies, and in this case with *vas-sol* on the shield and a vessel as a crest, a double play on the family name is in evidence.

To which member of this family the piece belonged it is probably now impossible to determine, but the engraving on one side of another full-rigged ship at anchor in a small harbor and firing a salute would indicate that its owner had interests in shipping, and hence it might have been the property of Colonel Henry Vassall, whose inventory showed that he possessed a "cream pitcher" and



JACOB HURD: A COLONIAL SILVER CREAM JUG.



whose interests in plantations in Jamaica and Antigua were at one time very large.

Henry Vassall was born on the family plantation in Jamaica in 1721 and spent his early life there. When a young man he was sent to Boston, attracted no doubt by its superior social and educational advantages. As an inheritor of a considerable fortune with a tropical romance about it, he was considered a good deal of a beau. His requirements were, however, considerable and in his marriage to Penelope, daughter of the very rich Isaac Royal, he perhaps had an eye to the dowry.

He spent his time between the West Indies and Boston, being when in the Colonies at his great house still standing on Brattle Street in Cambridge. Here he entertained royally and, if tradition is to be believed, was fond of giving rather late parties where cards and wine were not frowned upon. As a wag of the times deduced on observing the family arms of the goblet and the sun, "The bearers thereof were accustomed to drink wine by daylight."

Notwithstanding these habits, the Colonel was a strict church member and forward in all good works. Due perhaps to absenteeism and changing conditions, his fortune and that of his wife dwindled, though his demands for money did not, and the family found themselves involved from time to time in considerable debt.

At the early age of forty-eight Colonel Vassall died, leaving an estate which was stripped and mortgaged. At the outbreak of the war the Colony seized what was left of his property, and his widow suffered in common with other Loyalists until her death some years after.

The Vassall family arms appear on a paten given in 1730 by Henry's father, Leonard, to Christ Church, Cambridge, and on a tankard given to Harvard College by his brothers, Leonard and John, in 1729, and they are also found on a can in a private collection in Boston, as well as on a monument in King's Chapel of that city.

A relic of such a family which was scattered by the Revolutionary War and whose property was sequestered by the Colonial government, the little jug bears mute testimony to the life of that time, and is doubly interesting on that account.

The family of its maker, Jacob Hurd, is, however, more fortunate in leaving a name better known to-day than that of the Vassalls, for, staunch patriots as they were, they have survived in

their handicraft as well as by reputation, and a brief notice of them may not be out of place.

Jacob, familiarly known as Captain Hurd, was born in Charlestown in 1702 and died in Roxbury in 1758. He was elected constable of Boston in 1731, but declined to serve. He was very prominent in the militia, rising to be captain of the Boston company. While working at his trade he resided at Pudding Lane. He married Elizabeth Mason and had two sons, Nathaniel, born in 1729, who died, probably unmarried, in 1773, and who left his tools to his brother Benjamin (1739-1781). Both sons were silversmiths, the latter marrying Priscilla Crafts and living in Roxbury.

Of Benjamin's silver few pieces have been found, but Nathaniel's are noted for extremely neat workmanship and for the rather remarkable engraving in which he excelled. He was perhaps better known as an engraver, and many of his works are highly prized by collectors.

Jacob's daughter, Elizabeth, married the silversmith, Daniel Henchman of Boston, 1730-1775, and it is considered probable that he was an apprentice of Jacob's.

Of Captain Hurd's work much is known, as will be realized from the statement that seventy-seven pieces of his were shown in an exhibition at the Museum of Fine Arts in Boston a few years ago. His range was wide, and examples of almost every kind of the silversmith's craft have been found with his mark upon it. He delighted in engraving, as is evidenced by the many coats-of-arms upon his silver and by other insignia and patterns that they bear. At least one engraving bearing his name has been found. This is a well-executed copy from Copley's painting, "The Nativity," indicating that his son Nathaniel came naturally by his talent for the engraver's art and probably received his instruction from his father.

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